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ISSUE 74
MARCH 1966
**record
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STILL A RED HOT MAMA



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GERTRUDE SAUNDERS Still A Red Hot Mama

INTRODUCTION by Victoria Spivey

I had made Black Snake Blues in St. Louis in 1926 and Okeh records thought I was worthy of recording in New York City. So they sent for me and I came with my manager Jesse Johnson. Well, may I tell you with sincerity, I really had no big time experience in the big theatres. So after we finished the recording date Jesse decided to show me what real theatre was like. So he took me to see one of the greatest artists in New York at that time. I know you would like to know who it was. Well, it was the great GERTRUDE SAUNDERS who was fresh from her triumph in the Broadway production, LIZA. At this time she was the star of another great production called RED HOT MAMA. Boy, I had a fit. Talking about magnetism and showmanship and talent she had it. Miss Saunders hit that big old stage just like she owned it with a bright tomato chiffon cocktail dress with feathers around the bottom of it that matched the dress which was approximately five yards wide and a large ostrich feather fan about 3 feet wide. She was so petite and pretty. She sang her song and sold it. Her chorus of beautiful browns came on and tore up the shack. Little Marian Bradford was the end girl and she really tagged the chorus.

I wanted to meet Miss Saunders. Well, as I say, if you live long enough your luck is bound to change. About a year later I got my chance while appearing at the Lincoln theatre. Marian Bradford who was in the show with me introduced me to Miss Saunders and wanted me to go to Gertrude's party that night. Unfortunately I couldn't make it. However it was wonderful to meet her just for one moment. She was to remain in my memory.

Just a few years ago I found out how to locate her. I called her and she extended a cordial invitation to visit her at her lovely home. And I'm telling you she is still one of the most fabulous Queens of all time. Such grace and what a wholehearted hostess! We really became good friends through the following months. Recently Len Kunstadt and myself had the opportunity to hear her sing and recorded her and believe me her voice is more powerful with a great range. I believe she's better today than in her younger days. She's still A RED HOT MAMA.

AN APPRECIATION BY LEN KUNSTADT

A number of years ago your reporter was chatting with Willie 'The Lion' Smith in one of our regular in between sets conversations at Jack Crystal's Central Plaza jazz bashes where the Lion was the house pianist. The subject was the qualifications of various recording artists spanning the years from A to Z. Willie was in one of his unconcerned moods which so typifies his excellency and I really wasn't getting much headway until I called out the name of GERTRUDE SAUNDERS. Then I got the red carpet treatment as the Lion's cigar jutted to the side of his mouth and I can remember him saying, "My boy, now you are talking! Gertrude was class. She was the tops as a musical star. You should meet her." I put down the piece of information in one of my innumerable copy books and unfortunately I never followed through with Willie's advice until Victoria Spivey who was also raving about Gertrude's merits made the visit possible (via friend and great singer Jennie Dancer who is also a friend of Gertrude's). The meeting with Gertrude Saunders was magnetic. Like an ageless expensive jeweled timepiece Miss Saunders ticks out the moments of a great musical past. She's the prima donna, the star, the showstopper, even today! And can she sing! So many others, whether they know it or not, are the branches that have sprouted from the roots which is Gertrude Saunders.

GERTRUDE SAUNDERS, in career and life, boasts so many accomplishments that to try to enumerate them would carry over into dictionary proportions. So we will scan over the years and give you short glimpses of some of her successes. When fledgeling Gertrude arrived on the New York scene, over four decades ago, the pioneer music critic and reporter Lester Walton of the New York Age who later was to become a major domo in our international diplomatic corps, saw great possibilities in the youngster. Although he was worried 'that she was flirting with pneumonia' (smiles!) in the Chicago musical importation of "Strut Yo' Stuff" he was very laudatory in reporting, "Miss Gertrude Saunders specialty in the second act, gem of show... As for putting over a song, there is no one in the business who can render with more effectiveness such numbers styled as "Blues!" Miss Saunders is in a class by herself." Not too long before this show Miss Saunders was a protegee of the great showman, Billy King, who brought her from her birthplace of Asheville, North Carolina, into the bright lights of the theatre and eventual success. Following her arrival in New York and her initial performances she became hot property. Miss Saunders was in the original lead of the great musical showpiece, Shuffle Along. Her resignation from this production to go with another great new musical production, Liza, was indeed the turning point for another blossoming talent in the person of Florence Mills who replaced Gertrude. And of course the rest is history as Florence Mills went on to domestic and international fame sadly cut short by her tragic demise in 1927.

For Gertrude everything was LIZA, LIZA, LIZA in the early '20s as it was highly successful in its initial Broadway run of over 7 months. The critics proclaimed it as the "Greatest Singing and Dancing Show"... "which is enjoying a vogue on Broadway similar to that of Shuffle Along." Big hearted Gertrude was never adverse

GERTRUDE SAUNDERS

Still Red Hot Mama continued

against being at benefits to entertain as her participation in one for the near blind great pugilist, Sam Langford, and another for a Florence Mills Memorial, among many others, were documented in the newspapers of the time. In 1925 Gertrude headlined revues into the Lincoln and Lafayette Theatres and one newspaper commented that it was Gertrude Saunders and her Washingtonians with a fine leader, Duke (sic) who we now know to be none other than the great ELLINGTON who was coming up the ladder then. Here are just a few of the shows that Gertrude starred in. (Gertrude has remarked that she was in so many it is difficult for her to recall them all - and we can attest to that, as the newspapers were plentiful with information about her theatrical adventures). In addition to Strut Yo' Stuff and Liza and Shuffle Along, she was seen and heard in Bon Bon Buddy Jr., Red Hot Mama editions of 1926 and 1929, Rollin Along and Bad Habits of 1927 to name a few. The great showman and producer Irvin C. Miller was responsible for many of her shows and Maceo Pinkard wrote some of her best hits.

In the thirties Gertrude changed location and headed West. What was supposed to be a 4/5 month stay turned into a seven year hitch with this talented woman now adding the screen to her accomplishments. She was on daily call from MGM and other film producers. She appeared in films with Bobby Breen and Luis Rainer. She made animated cartoons which called for a female dialect. This was all in addition to her schedule of shows and club appearances. Miss Saunders tried Canada next and had a three year successful stay. In the mid forties Gertrude returned to New York City where she settled down to a comfortable living. She had held posts in the Negro Actor's Guild and is very highly esteemed by the members of her profession. Today she has a beautiful home, a fine husband, and some wonderful memories of a great past which she can bring right up to the present as she can still perform with the same dynamic voice and showmanship which had her on top.

RECORDINGWISE: Unfortunately Miss Saunders only recorded a sum of 6 sides, all of which are collector items today.

GERTRUDE SAUNDERS DISCOGRAPHY

New York, May 1921 acc. by Tim Brymn's Black Devil Orch.
7905-A I'M CRAVING FOR THAT KIND OF LOVE Ok 8004
7906-A DADDY, WON'T YOU PLEASE COME HOME? - -

New York, Monday, August 27, 1923 acc. by Maceo Pinkard
28513-2 POTOMAC RIVER BLUES Victor 19159 (piano)

New York, Thursday, Sept. 6, 1923 acc. by Jazz Band
28536-2 LOVE ME Victor 19159 (Ross Gorman Virginians)

New York, ca. August 1927, acc. by Porter Grainger (piano)
DON'T LET YOUR LOVE COME DOWN Vocalion 1131
YOU CAN'T HAVE IT UNLESS I GIVE IT TO YOU - -

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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- Issue 9: out-of-supply
- Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen).
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JAZZ ON FINNISH LABELS ... by Pekka Gronow (CONTINUED FROM ISSUE 72)

RHYTHM
MESSRS. FAZERIN MUSIIKKIKAUPPA, WHO REPRESENT THE DECCA-LONDON GROUP HERE, HAVE NEVER BEEN OVERLY JAZZ-CONSCIOUS. THEIR OWN PRODUCTION, ISSUED ON THE DECCA, PYTMI AND SAVEL LABELS, FORMS A MAJOR PART OF THE FINNISH POPULAR RECORD MARKET, AND DURING THE ERA OF THE 78s, THEY ALSO PRESSED US AND ENGLISH POPULAR RECORDS HERE ON THEIR DECCA AND RHYTHM LABELS. ON RHYTHM THEY USED A FOUR-DIGIT SERIES WITH A KNOWN RANGE FROM 2400 to 5500, ALTHOUGH I DOUBT WHETHER ALL NUMBERS WERE USED. THE SAME SERIES MAY HAVE BEEN USED BY DECCA REPRESENTATIVES IN OTHER SCANDINAVIAN COUNTRIES; IF I HAS, I'D LIKE TO KNOW. THE LISTING BELOW CONTAINS THE FEW ITEMS OF JAZZ INTEREST KNOWN TO ME; THERE MAY BE OTHERS.

BM		
2461 THE MILLS BROTHERS & LOUIS ARMSTRONG	-THE OLD FOLKS AT HOME	-IN THE SHADE OF THE OLD APPLE TREE
3601 CHARLIE BARNET ORCH.	-SKYLINER	-THE MOOSE
4777 LOUIS ARMSTRONG ORCH.	-I GET IDEAS	-A KISS TO BUILD A DREAM ON
4756 LOUIS ARMSTRONG & VELMA MIDDLETON	-KISS OF FIRE	-BIG BUTTER AND EGG MAN
4995 SAME	-TAKES TWO TO TANGO	-THAT'S MY DESIRE
5008 ELLA FITZGERALD	-TRYING	-MY FAVOURITE SONG
5123 TOMMY DORSEY ORCH.	-I'M GETTING SENTIMENTAL OVER YOU	-SENTIMENTAL ME AND ROMANTIC YOU
5149 ELLA FITZGERALD	-CRYING IN THE CHAPEL	-WHEN THE HANDS OF THE CLOCK PRAY AT MIDNIGHT
5302 LOUIS ARMSTRONG AND THE ALL STARS	-BASIN STREET BLUES Pt 1/11	
5347 SAME	-MUSKRAT RAMBLE	-SOMEDAY YOU'LL BE SORRY
LOUIS ARMSTRONG AND THE COMMANDERS		
5392 ELLA FITZGERALD	LULLABY OF BIRDLAND	LATER
5401 LOUIS ARMSTRONG	-KO-KO-MO	-STRUTTIN' WITH SOME BARBECUE
5415 SAME	-SINCERELY	-PLEDGING MY LOVE
5427 ELLA FITZGERALD	-MOANIN' LOW	-TAKING A CHANCE ON LOVE
5460 LOUIS ARMSTRONG WITH GORDON JENKINS CHORUS & ORCH.	-BYE AND BYE	-PRETTY LITTLE MISSY
5468 ELLA FITZGERALD	-OLD DEVIL MOON	-LOVER COME BACK TO ME
5473 ELLA FITZGERALD	-HARD HEARTED HANNAH	-PETE KELLY'S BLUES
5492 AL HIBBLER	-BREEZE	-HE

FINNISH HMV
HMV, REPRESENTED HERE BY MESSRS. WESTERLUNDIN MUSIIKKI-KAUPPA, STARTED PRESSING RECORDS HERE ABOUT 1950, FIRST ON THE TAHTI LABEL BUT SOON ON HMV, TOO. THE TJ SERIES COMMENCED AT TJ 1 AND USED ONLY LOCALLY RECORDED MATERIAL, WHILE THE TG 100 OR 101 SERIES USED FOREIGN, MOSTLY AMERICAN AND ENGLISH RECORDINGS. I HAVE NOT BEEN ABLE TO COMPILE A NUMERICAL LISTING OF THE SERIES BUT I DO BELIEVE THE FOLLOWING IS A FAIRLY COMPLETE LISTING OF RELEASES OF JAZZ INTEREST.

TG	
119 SID PHILLIPS AND HIS BAND	-KISSIN' BUG BOOGIE
	-SHANGHAI

130 GLENN MILLER AND HIS ORCH.-PERFIDIA	-THE ONE I LOVE	-CHATTANOOGA CHOO CHOO
131 SAME	-I KNOW WHY	-SERENADE IN BLUE
132 SAME	-KALAMAZOO	-AT LAST
133 SAME	-THAT OLD BLACK MAGIC	-APRIL IN PARIS
134 SAUTER-FINEGAN ORCH.	-DOODLETOWN FIFERS	-WAY DOWN YONDER IN NEW ORLEANS
137 TOMMY DORSEY AND HIS ORCH	-ORIGINAL DIXIELAND ONE-STEP	-ON THE SUNNY SIDE OF THE STREET
138 SAME	-THERE'S NO YOU	-JUNGLE DRUMS
139 ARTIE SHAW AND HIS ORCH.	-BACK BAY SHUFFLE	-STARDUST
140 SAME	-GEORGIA ON MY MIND	-MOONGLOW
141 SAME	-MY BLUE HEAVEN	-BEGIN THE BEGUINE
142 ARTIE SHAW AND HIS ORCH.	-DEEP PURPLE	-AFTER YOU'VE GONE
153 BENNY GOODMAN AND HIS ORCH	-BODY AND SOUL	-UNDECIDED
154 SAME	-THE LADY IS IN LOVE WITH YOU	-A GOOD MAN IS HARD TO FIND
156 FATS WALLER AND HIS RHYTHM	-THE GIRL I LEFT BEHIND ME	-STOP PRETENDING
157 SAME	-TOO TIRED	-AT THE JAZZBAND BALL
164 MUGGSY SPANIER AND HIS RAGTIME BAND	-LIVERY STABLE BLUES	-ECCENTRIC
165 SAME	-SISTER KATE	-CHEROKEE
166 CHARLIE BARNET AND HIS ORCH	-THE DUKE'S IDEA	-BEFORE LONG
185 LOUIS ARMSTRONG WITH ALLSTARS	-PLEASE STOP PLAYING THOSE BLUES	-KO KO
186 DUKE ELLINGTON AND HIS ORCH	-CONGA BRAVA	-BOJANGLES
187 SAME	-PORTRAIT OF BERT WILLIAMS	-TIME'S A WASTIN'
188 SAME	-RIFF STACCATO	-CONCERTO FOR COOTIE
189 SAME	-ME AND YOU	-THE FLAMING SWORD
190 SAME	-A LULL AT DAWN	-MOONLIGHT SERENADE
206 GLENN MILLER AND HIS ORCH	-AMERICAN PATROL	-IN THE MOOD
207 SAME	-OUT OF SPACE	-LITTLE BROWN JUG
211 SAME	-DON'T SIT UNDER THE APPLE TREE	-RUG CUTTER'S SWING
222 SAME	-PENNSYLVANIA 6-5000	-STRING OF PEARLS
223 SAME	-BLUE RAIN	-YOU'RE GONNA BE SORRY
224 FATS WALLER AND HIS RHYTHM	-YOU'RE THE PICTURE	-OVER THE RAINBOW
259 GLENN MILLER AND HIS ORCH	-IMAGINATION	-MY PRAYER
260 SAME	-A NIGHTINGALE SANG IN BERKLEY SQUARE	-FAREWELL BLUES
261 SAME	-SAY "SI SI"	-BACH GOES TO TOWN
264 BENNY GOODMAN AND HIS ORCH	-FAREWELL BLUES	-DON'T BE THAT WAY
265 SAME	-DOWN SOUTH CAMP MEETING	-AND THE ANGELS SING
266 SAME	-ONE O'CLOCK JUMP	-MOONGLOW
267 SAME	-RUNNIN' WILD	

With the BLUES QUEENS

COLLECTED
BY LEN KUNSTADT
PANORAMA OF JAZZ AND BLUES EVENTS
THE YEAR IS 1924(JUST JANUARY!!)

SARA MARTIN SCORED A 90
SARA MARTIN, THE RECORDED BLUES SINGER WITH HENRY CALLENS AT THE PIANO AND WILLIAM J. MYERS DEMONSTRATING HER RECORDS ON THE PHONOGRAPH, WAS THE HONOR ACT OF THE BILL. MYERS INJECTED A LOT OF COMEDY WITH HIS QUAINT EXPRESSIONS USED IN DESCRIBING HOW RECORDS ARE MADE. CALLENS DOES A PIANO NUMBER WHILE MISS MARTIN MAKES A CHANGE OF COSTUME. SHE SANG "FOR THE LADIES ONLY", LAUGHING, CRYING BLUES" AND ONE OTHER NUMBER. HER ACT WAS INJURED BY THE FACT THAT BUTTERBEANS AND SUSIE, PRECEDING HER, USED BLUES NUMBERS VERY EFFECTIVELY, AND THEREFORE TOOK THE EDGE OFF HER WORK. SHE SCORED A 90 ON THIS ACCOUNT. THE CLEANLINESS OF HER OFFERING GAVE HER THE HONORS"(Wesley Vernel, Star Theatre, Shreveport Louisiana DEC.17,1923)

JOE DAVIS AND JOSIE MILES
JOSEPH M. DAVIS, DIRECTOR OF THE TOUR OF JOSIE MILES, WHO HAS RECORDED ON THE GENNETT...SAYS SHE IS CLIMBING THE LADDER OF FAME WITH "HE'S NEVER GONNA THROW ME DOWN", HER LATEST RECORD.

THE BURGLAR AND VIRGINIA LISTON
A GREAT BIG HARLEM BURGLAR RECKONED WITHOUT HIS HOST AND HE IS IN THE JAIL HOUSE NOW. IT HAPPENED THIS WAY: VIRGINIA LISTON(MRS. SAM GRAY), WHOSE HUSBAND IS IN "COME ALONG MANDY" SHOW AND ANOTHER LADY WHO RESIDES WITH HER AT 228L SEVENTH AVENUE(NYC), WENT HOME ABOUT 9 PM, JANUARY 5, AND FOUND A MAN TRYING TO HIDE FROM THEM IN A SPARE ROOM. NOW VIRGINIA SIMPLY DOESN'T KNOW WHAT FEAR MEANS, SO BY INTIMATING THAT SHE HAD A DRAWN REVOLVER SHE KEPT THE BURGLAR WHILE HER COMPANION WENT FOR A POLICEMAN. CLARENCE WILLIAMS, WHO PUBLISHES NUMBERS SHE COMPOSES AND RECORDS, IS NOW PROMISING THAT HE WILL HAVE THE "BURGLAR BLUES" READY FOR EARLY DISTRIBUTION, AND FURTHER PROMISES TO SEND A RECORD TO SING SING TO HELP MISS LISTON'S BURGLAR WHILE AWAY HIS REPENTANT HOURS.
(J.A.JACKSON 1/26)

CLARENCE WILLIAMS ON THE RADIO
THE CLARENCE WILLIAMS STAFF FURNISHED THE BROADCASTED PROGRAM FOR THE WJY STATION IN NEW YORK JANUARY 11. ALBERTA JONES, ROSETTA CRAWFORD, HARRY COLUB, IDA BROWN, EVA TAYLOR, THE PIRON ORCHESTRA AND CLARENCE WILLIAMS HIMSELF PARTICIPATED. THEY RENDERED A PROGRAM OF 8 NUMBERS (J.A.JACKSON 1/26)

john mc andrew

STAR
STUDDER
SHELLAC



WHY DIDN'T SHE RECORD IT?

Today's market is glutted with LPs of almost everything that gets the length of a stage, a screen or a TV tube, but back in the days when a song was a song and not just a pattern from a Broadway musical or an overwhelming movie score, it is saddening to recall how many of the original singers never were invited to preserve their efforts on wax, or were given other material instead.

The popular theme song approached its heyday with the advent of the talking picture and reached the pinnacle a decade or more later, dipping into a sharp decline in the mid-forties from which it may never return, at least, on the scale of the early sound years.

Al Jolson wasn't the only sensation of early sound films. There was an even greater excitement in discovering that one of the staples of the silent screen had a latin fire with ravishing voice to match: Fortunately, although they were tossing most of the old stars aside, the good with the bad, somebody had the fortitude in those sink-or-swim hours to select BEBE DANIELS to recreate the talking version of RIO RITA. Of all the discoveries and rediscoveries, she was the most stunning and magnificent: she WAS Rio Rita. But - Victor had her record YOU'RE ALWAYS IN MY ARMS AND IF YOU'RE IN LOVE YOU'LL WALTZ (Vi 22132). But not RIO RITA, OR FOLLOWING THE SUN AROUND, THE KINKAJOU, or, since they were recording John Boles in other movie melodies, Boles singing THE RANGER'S SONG. The befuddled thinking in those days seems to have been that anything that had been recorded before should not be done again, and new songs especially written for the film version received the only consideration. Even so, not to have the star record the most notable and title song defies understanding. With the lovely voice she had, it remains a disgrace that Bebe Daniels' total recorded output in the U. S. has been six sides, none of which were worthy of her luscious tones.

Shewent to England when her career went into a swift decline in Hollywood due to fantastically inept parts in appalling features, and quickly became a favorite on radio, screen and stage, and while they did do better by her over there, platter-wise, her sides remained few and far between. These included a fine DEEP PURPLE, SIERRA SUE, the Burke-Van Heusen IMAGINATION, the best MASQUERADE IS OVER I've heard-backed, incidentally, by LITTLE SIR ECHO with Bebe and Ben Lyon; and, at last, RIO RITA backed with ONLY A ROSE, on both of which she duets with Sam Browne, which I'd like to be able to say is superlative but it is merely adequate, partly due to surprisingly makeshift accompaniment. Still, it IS Rio Rita and the only one by Bebe Daniels we're likely to have. She later did the Piccadilly versions of American musicals, including Panama Hattie, and I groan to think that the usually enterprising English failed to preserve her performance for the future. What a waste!

Pagan Love Song was one of the biggest hits of all time. It was the theme song of a silent film that had been completed before the transition from silence to sound gained momentum, and in order to cash in somewhere along the line, M. G. M. had their star, Ramon Novarro, sing the song in an otherwise voiceless film. Ramon Novarro had a rather pleasant, light voice, and no doubt was largely responsible for the tremendous popularity the song enjoyed. Yet, although records, after a serious slump with the advent of early radio, were coming back strongly, none saw fit to have Novarro cut the song that was cleaning up for all of the record companies in a variety of versions and by an assortment of artists.

Subsequently, Novarro made several films in which he sang. "Devil May Care" featured Charming and Shepherd's Serenade; Lonely was from "CALL OF THE FLESH"; LOVE SONGS OF THE NILE was better than the film it was written for, "The Barbarian." Novarro's most important singing was done in two of his last major vehicles: in 1934, M. G. M. transferred the magnificent Jerome Kerr score and THE CAT AND THE FIDDLE to the screen, with Ramon Novarro and Jeanette MacDonald. Kern never wrote a fuller, more resplendent score, and for once, M. G. M. did justice to it and neither embellished it with additional numbers nor deleted those included in the original stage presentation. Alas, their record for such integrity was that the film flopped and neither of its stars recorded a single note from the golden score for any record company. And with the renewed interest and repeated showings of so many of the old M. G. M. musicals, one of them that has never been shown again is THE CAT AND THE FIDDLE.

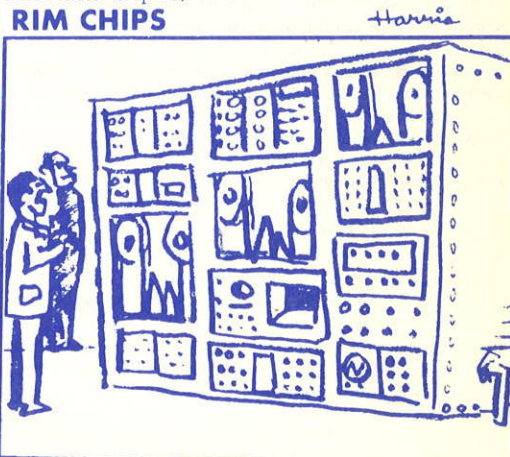
In 1935 M. G. M. had Sigmund Romberg write an original score for the last film they were to do with Ramon Novarro. The score remains enchanting, even if the picture has faded into a deserved Graustarkian oblivion. The haunting music includes the lovely When I Grow Too Old to Dream, the equally melodious The Night is Young, and a delightful, zesty tango, THERE'S A RIOT IN HAVANA, which I believe Sigmund Romberg included in one of his 10" Victor LPs in the early fifties, and if I remember correctly, this must be the one and only known recording of it.

In the late thirties Ramon Novarro went to England, and while there he did a little recording. Two Mexican folk songs, LONG AGO IN ALCALA/EL RELICARIO (B8426) and a twelve-inch medley of hits from his films. On this he sings LOVE SONGS OF THE NILE, LONELY, PAGAN LOVE SONG, CHARMING, THE SHEPHERD'S SERENADE AND THE NIGHT IS YOUNG (2778). His voice here is a bit thinner than I had remembered it on the sound tracks, but the record is a pleasant memory of the type of film entertainment that has gone with the wind.

Novarro's co-star in the Romberg film was Evelyn Laye, who also did the two lead songs for HMV on B8297, later re-issued at a lower price on BD 243: WHEN I GROW TOO OLD TO DREAM/THE NIGHT IS YOUNG, both very well recorded for their day and feelyingly sung by Miss Laye. While mentioning Evelyn Laye, another astonishing lapse comes to mind. "BITTER SWEET" was perhaps Noel Coward's most memorable musical and certainly it had his richest score. The London production was headed by Peggy Wood, from Broadway, and the Broadway presentation had Evelyn Laye, from London. London did put Peggy Wood and Georges Metaxa into grooves, and most of the major English companies recorded the sumptuous score in a variety of settings with different artists, although not even half the entire score was done on records by the Piccadilly cast: on a 12" record, Wood and Metaxa did DEAR LITTLE CAFE, and I'LL SEE YOU AGAIN (C1746) and on a 10", Wood did ZIGEUNER, coupled with Ivy St. Helier's IF LOVE WERE ALL. Jack Hylton's Orchestra did a 10" dance medley and a Whitemanish 12" concert-type roundup with a vocal or two. However, this was a veritable hoard compared to what happened in the U. S. NOBODY from the original cast did a single side, and dance-tempo versions of some of the hit numbers popped up on some of the major labels. Victor gave I'LL SEE YOU AGAIN to Olga Albani, whose voice wasn't quite equal to the task, but she had had a mild radio popularity at that time and this was probably their reason, appallingly. Likewise, the dazzling score apparently was so far beyond their comprehension that they couldn't find a second song of sufficient worth with which to couple the Bitter Sweet waltz and so they chose IT'S YOU I LOVE, an anemic ditty from Sons O' Guns that has never been heard of since. (Vi 22313). Incredibly, none of the few Bitter Sweet songs recorded (by Albani and two by Reisman's Orch.) ever reached the pages of a Victor catalog. They are in the supplements only, having been deleted before the next catalog time. We all know, of course, that many years later these lovely songs, and others by Coward and other composers that met a similar fate in those calamitous years, were eventually given the attention they deserved on records, but this cannot fill the inexcusable gap in recording musical history when it was made and by those who made it. About 1939, Evelyn Laye did a single 10" record of I'LL SEE YOU AGAIN/ZIGEUNER for CoE which American Columbia, surprisingly, saw fit to issue here (35990). While nicely nostalgic, her voice wasn't quite what it had been a decade previous and while holding a high note at the end of the waltz she made it less than perfect by going a little flat. This was offset, though, by the introduction of an alternate set of lyrics in the final eight bars which are so good that it is amazing nobody ever seems to use them. Unfortunately, the enchanting verse of this song, one of the most original and beautiful, is omitted. There is an excellent LP of the whole magic score on Angel 35814 with VANESSA LEE, who has a far better voice than either LAYE or WOOD or JEANETTE Mac DONALD ever had, but I think my favorites are the numbers NELSON EDDY did for Columbia when the second Bitter Sweet was done in Hollywood in 1942 with MacDonald and Eddy. There had been an earlier one in England, a decade earlier, with ANNA NEAGLE and FERNAND GRAVET, with IVY ST. HELLER recreating her precious role of the aging cafe dancer that was so outstanding on the London stage. Nothing more reprehensible has happened than the way Gloria Swanson has been relegated to celluloid oblivion. A scintillating, spicy and ravishing artiste, her career somewhat parallels that of Bebe Daniels. They both attained stardom not only at the same time, but reached the top in the same films, the DeMille bathroom and bedroom extravaganzas. When sound came, they were at first among the missing, but after a year or more they both emerged as twice as fascinating, due to the added facet of beautiful singing and cultured speaking voices. The Trespasser was especially created for Gloria as her talkie debut and it was a fine picture, but most of all everyone was bowled over by her exquisite singing voice, heard intoning Toselli's Serenade and a song composed for her to sing by her director and Elsie Janis, Love Your Magic Spell is Everywhere, which was not just a theme

song, but a magnificently constructed melody whose worth has kept it in the forefront of everlasting standards. Gloria did do both of these songs for Victor (22079). She then embarked on a string of disastrous drawing-room comedies from which she did record a few undistinguished songs, the only notable one being Come to Me, from Indiscreet (Br 6167). Brunswick recorded her voice much more advantageously than Victor, but after these few samples there were to be no more, despite the fact that her last major film of that era was Music in the Air, with a wondrous Jerome Kern score. It was not a success, but it did give Gloria an excellent opportunity to show how superior her voice was in material worthy of her, but apparently nobody was interested, the film faded into limbo and, alas, so did Gloria, film-wise. It is infuriating to think that nobody had Gloria record a single song from the matchless score.

The sudden death of vivacious Nancy Carroll illustrates the waste of her vocal talents in the twenties and thirties. Despite the many musicals in which she starred, many of which were box-office bonanzas, Nancy never made a single record. Likewise Constance Bennett, whose untimely death came just when she seemed about to pick up the skeins of a sadly languishing career. Constance Bennett was not known as a singer, but in some of her films she did sing, notably the Dubin-Warren United Artists Moulin Rouge and in an insipid little programmer called Rockabye, in which she did Rockabye Moon in a thrilling, low, bluesy-rich voice that would have been wonderful on records; yet, although these songs were recorded, it wasn't by Miss Bennett but I have heard that she did do Boulevard of Broken Dreams in some club dates she did a few years ago. The very thought of this is disturbing, because the melancholy, haunting chords of the enchanting song were just made for a voice such as hers, but now she has gone and her undoubtedly mesmeric interpretation is lost in space.



"I hear they test this thing by running
Record Research auction lists through it."

JAZZ ON FINNISH LABELS(Cont'd from p.4)	
269 SID PHILLIPS AND HIS BAND	-BUGLE CALL RAG
	-MEMORIES OF YOU
285 TOMMY DORSEY AND HIS ORCH	-I'M GETTING SENTIMENTAL OVER YOU
	-SONG OF INDIA
299 LIONEL HAMPTON AND HIS ORCH	-ON THE SUNNY SIDE OF THE STREET
	-RING THEM BELLS
300 TOMMY DORSEY AND HIS ORCH	-SMOKE GETS IN YOUR EYES
	-NIGHT AND DAY
301 LOUIS ARMSTRONG AND HIS ORCH	-ST. LOUIS BLUES
	-BASIN STREET BLUES
302 BENNY GOODMAN AND HIS ORCH	-ALEXANDER'S RAGTIME BAND
	-I'M A DING DONG DADDY
303 OSCAR PETERSON TRIO	-SWEET GEORGIA BROWN
	-POOR BUTTERFLY
304 GLENN MILLER AND HIS ORCH	-STARDUST
	-MY MELANCHOLY BABY
318 ARTIE SHAW AND HIS ORCH	-NIGHTMARE
	-INDIAN LOVE CALL
328 SID PHILLIPS AND HIS BAND	-IT GOES LIKE THIS
	-FAREWELL BLUES
336 JIMMY DORSEY AND HIS ORCH	-SO RARE
AND CHORUS	-SOPHISTICATED SWING
12" HMV TH 1 SERIES	
TH 38 BUNNY BERIGAN AND HIS ORCH	-I CAN'T GET STARTED
	-THE PRISONER'S SONG
56 BENNY GOODMAN AND HIS ORCH	-SING SING SING PT.1
	-SING SING SING PT.2
	***** (CONCLUDED) *****



Failure, failure, failure! Twice the New Flexo label has failed to reproduce and Editor Kunstadt instructed us to state that he wasn't giving up! He will try again from the photostat of New Flexo 303. If it doesn't work this time, we'll try taking a photograph of the label which might do the trick if the photostat won't. See the column in either issue 70 or 72 for details of the New Flexo label.

Ajax (sequel): In this column from issue #45 to #62 we listed all the Ajax records we knew anything about from 17001 to 17134. We have now acquired four more Ajax records, two of which were blanks in our original listing. The other two were not listed from first hand observation, although correct as far as they were shown. So we now list these four complete from our own copies. Add these to the catalog:

Ajax 17012

- A. Goin' Home (Blues) (Grainger-Ricketts) (Pub. Rainbow Music Corp. New York) (31014-2)-Edna Hicks (Porter Grainger at Piano)
- B. Kind Lovin' Blues (Henderson-Waters) (Pub. Down South Music Corp. New York) (31013-2)-Edna Hicks (Porter Grainger at Piano)

Ajax 17015

- A. I Don't Love Nobody (So I Don't Have No Blues) (Grainger-Ricketts) (Pub. Rainbow Music Corp. New York) (31017-2)-Ethel Finnie (Porter Grainger at Piano)
- B. Don't You Quit Me Daddy (Grainger-Martin) (Pub. Rainbow Music Corp. New York) (31018-1)-Ethel Finnie (Porter Grainger at Piano)

Ajax 17028

- A. Four Flushin' Papa (You've Gotta Play Straight With Me) (Grainger-Ricketts) (No publisher listed) (31530)-Lillian Goodner With Her "Sawin' Trio" (Gonna Get Somebody's Daddy (Just Wait And See) (Medina-Dowell) (No publisher listed) (31531)-Lillian Goodner With Her "Sawin' Trio"

Ajax 17042

- A. I Wanna Jazz Some More (Delaney) (No publisher listed) spelling sic. (31587)-Helen Gross And The Choo Choo Jazzers
- B. Better Give Your Sweetie What She Needs (Creamer-Wooding) (Pub. Joe Davis Music Co., New York) (31585)-Helen Gross And The Choo Choo Jazzers.

Now we continue our corrections and additions to Brian Rust's "Jazz Records, 1897-1931" (Second Edition) We give the page number and the correction or addition First, we have a letter from S. W. Williamson, of Hinton, Iowa, who offers a correction we missed and two additions: (Page 221) Five Birmingham Babies: Correct catalog number for mxs. 106153 and 106155 is 14477; Page 259 - Vera Guilaroff mxs. E3453 and E2456 are also on Supertone 21178; Page 342 - Irving Kaufman mx. 8471 is also on Oriole 1481.

Now we continue where we left off last time: Page 492 - Original Wolverines; C-1290 is on CMS 101 and C-1303 is on CMS 100. Page 506 - Slim Perkins; add mxs 5860-1 for Freakish Blues and 5859-1 for Louisville Blues. Take 1 of mx 5908 also issued. The banjoist is

Elmer Snowden and not Buddy Christian (this applies to all the Bob Fuller Trio sides under any name). Page 507- Perry's Hot Dogs; mx 6199 is on Oriole 530 not 510. Page 508 - Jack Pettis; mx 6998-2 is also on Do 3883, mx 7690-3 is also on Ch 564. Page 511-Piron's New Orleans Orchestra; take 3 of mx 81569 also issued, Page 514 - Ben Pollack; mx 49220-3 also on Australian Zonophone EE 144, mx 48302-1 also on Australian HMV EA 530. Page 527 - The Red Heads; mx 107205 also on French Pathe X 6963, mx 107782 is also on French Pathe X 6225, the Pathe, Perfect and Salabert issues of mx 107782 are take 1 while the Cameo, Romeo and Lincoln issues are take 2, two takes were issued of mx 107784. Page 528-Red Onion Jazz Babies; mxs 9177 and 9248 - A are coupled on French AFCDJ A. 05.

Page 531 - Leo Reisman; this writer's copy of Vi 22537 has take 17 of mx 62370 and the vocal is by Frances Maddux. Page 539 - Fred Rich; mx 106598 is on Pathe 36389 and Perfect 14570 with vocal credited to Arthur Hall, (page 540) mx 107030 is but one of four cut on this date. All fours issued on Pathe and Perfect as by "Happy Hour Orchestra" as follows: 107029 - And Then I Forget on Pat 36506 & Pe 14687; 107030 - Mountain Greenery on Pat 36504 & Pe 14685; 107031 - Blue Hawaiian Moonlight on Pat 36506 & Pe 14687; 107032 - Peggy's Du on Pat 36504 and Pe 14685. 107029 & 107031 have vocals by Ray Stillwell. All four definitely have Red Nichols present. Page 561 - Luis Russell; mx 402939 also on HJCA HC 103, mx 403524 also on HJCA HC 103. Page 566 - San Francisco Orchestra; credit on Em 10587 reads "Francisco Orchestra" no "San" at all. Mx is 42322-1. Instrumentation includes two horns, one trombone, two reeds, piano, banjo and drums. Page 584 - Seven Black Dots; mx for "Bandana Days" is 69351 and for "Love Will Find A Way" is 69350. Page 585 - Seven Missing Links; correct mx for "Angry" is 106168 and not 106158 (which is "Charleston Bound" as by Max Terr & His Orch. on Pe 14475 & Pat 036294). The Pathe masters are the "true" ones, the Plaza ones are assigned numbers. Apparently Plaza did cut its own version of "Milenberg Joys" on Oct. 15, 1925 (along with mx 6228 - "Tweedle-Dee Tweedle-Do" and mx 6241 - "Hot Aire") by Perry's Hot Dogs. If any version of mx 6136 should turn up with a take higher than -1, it would probably be this version. No such version has been found, however, Page 591 - Noble Sissle; mx 41921 is on Em 10443 while mx 41922 is on Em 10443, Em 10605 & Re 9137, (Page 595) - mxs 63264-A & 63265-A also appear on Br 80132. Page 598 - The Six Hottentots; mx 7174 is also on Or 933 as by The Yankee Ten Orchestra. Page 600 - Jabbo Smith; mxs C-2999-A & C-3000-A also on HJCA HC 111. Page 619 - Add Harry Stoddard Orchestra. Unknown personnel. Instrumentation: two horns, one trombone, two or three reeds, one or two violins, piano, banjo, tuba and drums. c. March 1923. 42347-2, Waltzing The Blues, Em 10601; 42376-2, I Ain't Never Had Nobody Crazy Over Me, Em 10626; 42377-1, Long Lost Mamma, Em 10626. This is a hot band. Page 638 - Millard G. Thomas; All sides recorded in Montreal, Canada. First six titles are all by Millard G. Thomas And His Chicago Novelty Orchestra. The last two titles are correctly listed as piano soli. Mx 1452 recorded on June 6, 1924, mx 1460 recorded on June 10, 1924, Hard Luck Blues is mx 1522 and was recorded July 10, 1924, Twee Twa Twa is mx 1524 and was cut the same day, mxs 1530 and 1532 were recorded July 31, 1924, mxs 1625 and 1628 were recorded on October 28, 1924. Add: 1511, Black Star Lines and 1508, Mose, both recorded on July 3, 1924 and both on Aj 17052 by Millard G. Thomas And His Chicago Novelty Orchestra. Page 639 - Three Hot Eskimos; Change banjo to Elmer Snowden, these are retitlings of same two masters issued on Ajax 17088 under Bob Fuller's name (see Fuller - Page 229) with Fuller, Hooper and Snowden as the correct musicians. Page 640 - Three Jolly Miners and Three Monkey Chasers; Change banjoist to Elmer Snowden. Page 657 - Van And His Orchestra; correct master for Cornfed is 107718, Page 660 - Varsity Eight; mx 626 also on Muzet 353 as by Tremont Dance Orch., mx 726 also on Li 2127 as by University Sextette, mx 881 also on Li 2176 as by University Sextette, mx 1066 also on Li 2242 as by University Sextette, (page 661) mx 1194 is on Li 2289 as by The Caroliners, Take C of mx 1197 issued, mx 1257 also on Li 2302 as by University Sextette, mx 1330 also on Li 2307 and mx 1331 on Li 2307 as by University Sextette, mx 1379 also on Li 2337 as by University Sextette and on Tremont 0537 as by The Musical Comrades, mx 1400 also on Tremont 0526 as by The Musical Comrades, mx 1435 also on Li 2340 as

by University Sextette, (page 662) mx 2169 also on Variety 5003 as by The Campus Octette, (page 663) mx 2252 also on Li 2598 as by University Eight, mx 2325 also on Li 2626 as by University Eight, mx 2521 also on Ca 1209, mx 2596 also on Ro 476. Here we leave off until next time.

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the label and catalog numbers from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. We continue the listing this time with 5744. Please note that the gaps in our data are increasing in number and size at this point in the 5000 series. This is probably due to the fact that many of these masters are being issued only on Oriole, or only on Oriole and Domino, and not on Banner and Regal. So the chances of finding them are reduced with the number of records on which they appear. Your help is EVEN MORE URGENTLY NEEDED IN THIS RANGE!

Our final paragraph in the column in issue 70 gave details of data needed from readers. Please go back to that column and reread our request for data. Send data and comments to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine. We appreciate your interest even if we don't get the chance to answer letters. Until next time

PLAZA continued

- 5744-WHY DO YOU ALWAYS REMIND ME -HOLLYWOOD DANCE ORCHESTRA -BA 1461
- 5745-THERE'LL BE SOME CHANGES MADE - MOULIN ROUGE ORCHESTRA -BA 1492
- 5746-I CAN'T REALIZE YOU LOVE ME -BAR HARBOR SOCIETY ORCH. -BA 1486
- 5747-I CAN'T STOP BABYING YOU -NEWPORT SOCIETY ORCHESTRA -RE 9771
- 5748-EVERYBODY LOVES MY BABY -FLETCHER HENDERSON'S ORCH. -BA 1471
- 5749-NAUGHTY MAN -SAM HILL & HIS ORCHESTRA -OR 437
- 5750-
- 5751-NOLA -SAM LANIN'S ORCHESTRA -BA 1476
- 5752-I DON'T WANT TO GET MARRIED -BILLY JONES -BA 1479
- 5753-THE TEN COMMANDMENTS OF LOVE -ARTHUR FIELDS -RE 9759
- 5754-
- 5755-ROSES AND YOU -HOLLYWOOD DANCE ORCHESTRA -BA 1485
- 5756-DOWN SOUTH FEELIN' -BILLY JAMES' ORCHESTRA -OR 344
- 5757-JAZZ WALK -LUCKY STRIKE ORCHESTRA -OR 306
- 5758-THOSE PANAMA MAMAS -SIX BLACK DIAMONDS -RE 9766
- 5759-NOBODY KNOWS WHAT A RED HEAD MAMA CAN DO -GLADYS MURRAY -RE 9779
- 5760-BIG BAD BILL (IS SWEET WILLIAM NOW) -GLADYS MURRAY a.o. KANSAS 5 -RE 9760
- 5761-LET THE ROSES TELL MY STORY -HARRY CRANE -OR 310
- 5762-FAITHFUL OLD PAL -HARRY CRANE -OR 309
- 5763-BLUE EYED SALLY -HALL & RYAN -RE 9763
- 5764-OH MABEL -CALIFORNIA RAMBLERS -12/11/24
- 5765-BLUE EYED SALLY - " " - (2109)
- 5766-NOBODY KNOWS WHAT A RED HEAD MAMA CAN DO -CALIFORNIA RAMBLERS -12/11/24
- 5767-I FELL IN LOVE WITH YOU -ROY COLLINS ORCHESTRA -OR 301
- 5768-
- 5769
- 5770-LISTENING -NEWPORT SOCIETY ORCHESTRA -DO 3461
- 5771-FASCINATING RHYTHM -BAR HARBOR SOCIETY ORCH -BA 1477
- 5772-KEEP SMILING AT TROUBLE -RIALTO DANCE ORCHESTR -DO 3443
- 5773-HOW I LOVE THAT GIRL (Pat mx 105710-Pe 14363) -MISSOURI JAZZ BAND -RE 9766
- 5774-SOMEBODY LIKE YOU (Pat mx 105703-Pe 14364) -MISSOURI JAZZ BAND -RE 9751
- 5775-YOU AND I -IMPERIAL DANCE ORCH -BA 1454
- 5776-TELL HER IN THE SPRONOTIME -IMPERIAL DANCE ORCH. -BA 1454
- 5777-THE ONLY, ONLY ONE (Pat mx 105691-Pe 14361) -IMPERIAL DANCE ORCH -BA 1453
- 5778-WHERE'S MY SWEETIE HIDING -MISSOURI JAZZ BAND -RE 9753
- 5779-DOO WACKA DOO -MISSOURI JAZZ BAND -BA 1459
- 5780-
- 5781-OH JOSEPH (Pat mx 105690-Pe 14360) -HOLLYWOOD DANCE ORCH -BA 1473

****TO BE CONTINUED****

Orville Dance Orch. (2103)
Orville 301

CORRESPONDENCE FILLING IN DISCOGRAPHICALLY



A FEW QUICK AMENDMENTS BEFORE WE CARRY ON!

RR 73, p8: IT'S "GEORGE" TYNES, NOT OLIVER WHO WAS A DRUMMER. OUR EDITORIAL ERROR!
RR 72, p10 (Joe Drochetz illuminating research): Further research from our corner on the FOUR SOUTHERN SINGERS shows that a group by this name with very similar instrumentation (vi, jug, washboard, etc.) did record for VICTOR on Feb. 23, 1933 (Dixon-Godrich p. 205) MAMMY LOU and BE READY Unissued; HAMBORE AM SWEET and YOU'RE SWEET TO YOUR MAMMY MUDDER KNOWS on Vi 24329; OLD MAN HARLEM and CARELESS LOVE on BB B-8392. Investigation should be made of a SOUTHERN SINGERS who recorded for World Transcriptions!

TAYLOR'S DIXIE SERENADERS (Re: RR73)

In the last issue we opened up with a tidbit on the above group, giving some data and the last names of the musicians. We asked for further information and we got it!! From an obscure listing in Rust's great discographical tome, this group has now become very significant due to the following letters received. Before we enter the letters we will insert some data about the group which should have been in the last issue.

From Chicago Defender, Aug. 1, 1931:

"VICTOR RECORDING ORCHESTRA OF CHARLOTTE, N. C. IS MEETING WITH GREAT SUCCESS DURING THEIR TOUR OF SOUTHEASTERN STATES. HEAD-QUARTERS AT PRESENT ARE AT CUMBERLAND MARYLAND UNDER THE BOOKING MANAGEMENT OF W. H. SHEPARD, 180 WINLOW ST. THE WEEK OF JULY 26 WILL FIND THE BUNCH FILLING ENGAGEMENTS IN WASHINGTON PENNA. AND EASTERN OHIO AND WILL DOUBLE BACK TO FURNISH MUSIC FOR THE GRAND BALL OF THE K OF P STATE CONVENTION AT ALTOONA, PENNA. ON JULY 30."

Now for the clarifying letters.

From WALTER C. ALLEN: "L. Johankins could be Lee, who played sax on the Jabbo Smith Deccas. H. Prather could be Harry who played tuba on a Jelly Roll Victor session." The plot now thickens with data from ace Texas researcher, MACK MCCORMICK, "Taylor's Dixie Serenaders personnel: DAVE TAYLOR - violin occasionally, and leader (probably did not play on recordings); LESTER MITCHELL, trumpet; JOE JORDAN, trumpet (Jordan later played with Basie, other bands) (LK ed. note: Could this be the Joe Jordan who I recently saw and heard at a Town Hall concert as a member of Sammy Price's band accompaniment for blues singer Natalie Lamb???) - ? - JONES, trombone (no trombone is given in the instrumentation but Tolbert says Jones was a regular member and believes he was on the recordings); ERNEST PARHAM, tenor; LESLIE JOHANKINS, alto; CAMPBELL 'SKEETS' TOLBERT, alto (solo parts); GUY HARRINGTON, guitar and banjo (guitar may not have been used in recordings); WILLIAM (BILL) HART, drums; HARRY PRATHER, bass; JIMMY GUNN, piano."

"At the time of the Victor recordings in 1931, all but 3 of the above members were students at the Johnson C. Smith High School and University (the school offered a combined 8 year course at the time) in Charlotte, N.C.

Two of the members later fronted their own orchestras: Jimmy Gunn, whose group recorded for Bluebird, and Skeets Tolbert, who recorded for Decca. Tolbert now lives in Texas and provided the above details.

New Hot Discography lists Harry Prather on a Jelly Roll Morton session playing tuba; and Leslie Johankins with Jabbo Smith, Billie Holiday, and Buddy Johnson. These are the same men as listed above, Tolbert has said. Prather was one of the on-students, who also took care of bookings.

Tolbert recalls that 4 to 6 sides were made. He doesn't have any of the records and doesn't recall the other titles.

(The above data was originally gathered for an article which appeared in Down Beat, in 1949)."

And here is some complementing data from astute Jazz Monthly editor, ALBERT MCCARTHY:

"Re Taylor's Dixie Serenaders - H. Prather is Harry Prather who plays string and brass bass. In an interview with Jeff Aldam printed in "Jazz Monthly" (October 1956) he mentions being in Charlotte, N.C. in the early thirties but unfortunately gave few details. L. Johankins is obviously the alto player Leslie Johankins who recorded with Jabbo Smith in 1938 and with Buddy Johnson and one Billie Holiday session during 1941-42. He is listed in the 1958 802 directory as living at Apt. 3, 26 Convent Avenue, N. Y. 27 ('phone UN 4-0780) and you might see if he is still around. "Skeets" Tolbert who made the Decca sides in the thirties and early forties. He played clarinet and alto and now lives in Houston, Texas. Harry Prather was on a number of the Tolbert Decca sides."

A FEW ODDMENTS

from staffer, Walter C. Allen, Stanhope, N.J.

MAYNARD K. BAIRD - Knoxville, Tenn. - died Sept. 25, 1965, age 71. Obituary in Local 802 newspaper. (re: RR 72, p. 10)

HARRY RESER - also died Sept. 27, 1965. Same source.

BERT WILLIAMS with Mary Straine - recording date of matrix 49643 was June 27, 1919. (re: RR 64, p8)

JULIA LEE - of Kansas City, was in Chicago last week, recorded WACO BLUES and JUST WAIT UNTIL I'M GONE for Okeh records. (Chicago Defender, June 30, 1923.) Unissued???

For Dick Spottswood - who reported that the Hotsy Toity Gang's DON'T MESS AROUND WITH ME on Br 4044 is actually Duke Ellington's BLACK BEAUTY: this 'error' has been known since JAZZ INFORMATION days, was once reported in that mag. The report is only partly true: many copies are correctly labeled; several are known to exist with the Ellington error. Cause of error is apparent if you look up the matrix numbers: BLACK BEAUTY is E27093, and DON'T MESS etc. is E 27903. Someone at Brunswick transposed a couple of digits and came up with the wrong stamper for a particular pressing (re: RR 71, p. 8)

NEW ARRIVAL - Welcome!

STORYVILLE - a new British magazine for all devotees of classic jazz and blues. Articles by internationally famous jazzmen and authorities, discographical listings - including THE FATS WALLER DISCOGRAPHY, currently being published in serialized form. Published bi-monthly, subscription rates - \$2.80 per year postpaid in the U.S.A. American subscription agent is Robert Kumm, 32 Bryson Avenue, Staten Island, New York 10302.

DUBIN'S DANDIES

Query from R. E. M. Gottlieb, Waco, Texas.

Who plays the Hot Trumpet on BANNER 6439-B DUBIN'S DANDIES - Sweet Baby???????

POST WAR NEGRO RELIGIOUS MUSIC

letter from Cedric J. Hayes, Oxford, England

"I am attempting to compile listings of post-war Negro religious music, and these listings are currently being published in the English magazine 'Blues Unlimited'. In order to make these as complete and accurate as possible I need all the help I can get. I wonder if I can ask for the help of your readers through the pages of your magazine. I would be very grateful for any details of records or file data anyone may possess on any gospel record from 1942 on. I must say that in this respect I find 'Blues Research' invaluable, hence my anxiety to get the latest issue. Without the research of Paul Sheatsley and Anthony Rotante in this, my files would be a lot thinner."



Small Change

By
Woody Backensto

This column last appeared in Issue 70. Since several readers feel there is still a need for this currency, we shall take up a few loose ends. Everyone seems to expect research to be a slow process; therefore, new 'finds' are supposed to be scarce. Small assists, however, often turn out to be great, big shoves.

Let's go back to the information regarding Red Nichols' stay with HENRY HALSTEAD AND HIS ORCHESTRA as presented in Issue 55. According to Hal Chanslor, pianist with the band at the time, the timing offered by Harold Peppie is correct. Hence, Red must have left the DON VOORHEES orchestra playing for the Vanities in the NYC Earl Carroll Theater; he must have gone west approximately the end of April 1926 and returned in June to finish out the 4th edition of Vanities.

Although Red had no recollection of recording with Halstead, Chanslor said, "Nichols did, indeed, play the May 1926 recording session with us. We made four tunes including 'Dream Love' --- a rhythmic adaptation of Kreisler's 'Liebestraum'. The arrangement called for Red to play the lead line of the 'verse' --- it was 16 bars and we were all amazed that Red played it beautifully on one breath!"

From information provided earlier and data in RCA Victor's files as supplied by Brad McCuen, we construct the discographical data as follows:
May 10, 1926 - Los Angeles, California

HENRY HALSTEAD AND HIS ORCHESTRA: Red Nichols, Ted Shilling (tp); Ross Dugat (tb); Ernie Reed, Chuck Moll, Abe Maule (saxes); Hal Chanslor (p); Zebe Mann (bjo); unknown (tuba); Phil Harris (dm).

PBVE 205-1, 2 Under The Ukulele Tree.

Session from 2:00-4:30 PM and then called off the date to improve room acoustics. Although 'take 2' was specified as 'master' we assume the title was not issued because there is no evidence of it in the Victor catalogue.

May 12, 1926 - Los Angeles - - same group

PBVE 215-3 Vi 20061 Give Me To-day (and You Can Have Tomorrow)

PBVE 216-3 Vi 20061 Roses Brought Me You - Craig Leach (vo)

PBVE 217-3 Vi 20062 If I Were King - Craig Leach (vo)

PBVE 218-2 Vi 20062 Dream of Love - Craig Leach (vo)

Three takes were cut on all tunes plus a fourth on the last title. If anyone has these records, I would appreciate hearing a tape of them.

Chanslor reports they played a Saturday 'tea dance' at the Lafayette Cafe and almost every week two wide-eyed kids named Crosby and Rinker, fresh out of Spokane, Washington, would sit at the side of the bandstand, in open-mouth wonder, listening to Nichols' unchallengeable artistry. During Red's short stay he lived with Phil Harris at the Continental Hotel at 7th & Broadway, L.A.; Abe Maule may have shared a suite with them.

Hal said he had another photo of the group and would get it for us since it was in the possession of his sister. However, our patience ran out, so we are reporting the new information without the benefit of the photo.

In the Issue 56 column we discussed HOWARD LANIN research and projected the possibility of Red Nichols being present on a 1925 session. Howard Waters wrote he had additional information -- we are still waiting Howard!

ANTHONY ROTANTE RHYTHM & BLUES

- MORE BLUESVILLE -
YES, THERE ARE ADDITIONS TO THE
BLUESVILLE LISTINGS APPEARING IN RR 73
1069 LOCKJAW DAVIS, SHIRLEY SCOTT, AL
SMITH - "BLUES SHOUT"
1086 LIGHTNIN' HOPKINS - DOWN HOME
BLUES
Also note that 1029 was also issued on
SP 101

- SPECIAL ORDER CATALOG 1966 -
****AND NOW WE LEARN THAT PRESTIGE HAS
RE-INTRODUCED THE ENTIRE 'BLUESVILLE'
CATALOG EXCEPT 1001, 1002, 1015 AND
1029 WHICH APPARENTLY HAVE BEEN GIVEN
OTHER PRESTIGE CATALOG NUMBERING. IN
THEIR LATEST "SPECIAL ORDER CATALOG
1966" WE NOTE THAT NO LIST PRICE HAS
BEEN GIVEN SO WE WONDER WHETHER OR NOT
THIS IS THE \$1.98 STATUS LINE WHICH WE
DISCUSSED IN THE LAST ISSUE. THE PLOT
THICKENS!! AS SOON AS WE CAN GET OUR
HANDS ON A COPY OF ONE OF THESE RE-
INTRODUCED BLUESVILLE'S WE WILL REPORT.

- COMPLETE LONG PLAYING CATALOG
PRESTIGE 7000 SERIES 1965 - 1966 -
*****THIS IS STILL ANOTHER LATE CATALOG
FROM PRESTIGE WITH SUGGESTED LIST
PRICE OF \$4.79 PER ALBUM. HERE ARE SOME
LISTINGS OF RELEASES ON THEIR 7000
SERIES WHICH MAY BE OF INTEREST TO THE
HARD CORE BLUES FAN
7368 JESSE FULLER FAVORITES
7370 LIGHTNIN' HOPKINS (BONUS PACK) -
MY LIFE WITH THE BLUES
7377 LIGHTNIN' HOPKINS - SOUL BLUES
7388 HOMESICK JAMES - BLUES ON THE
SOUTHSIDE
7389 BILLY BOY ARNOLD - MORE BLUES ON
THE SOUTHSIDE
7391 OTIS SPAN - THE BLUES NEVER DIE

ADDITIONS TO BOB GADDY DISCO IN RR 70
From Disk Herllok, Flushing New York
OLD TOWN 1039 - BOB GADDY - PAPER LADY
(871)/OUT OF MY NAME (872)

OLD TOWN 1085 - BOB GADDY - DON'T TELL
HER (?)/COULD I (?)

JIMMY WITHERSPOON ADDITIONAL INFO.
(Re: 62,63,64,65,66,67 & 68)
SURREY S/SS 1006 - BLUES FOR SPOON &
GROOVE (JIMMY WITHERSPOON & GROOVE
HOLMES)
-TELL HER I WAS FLYIN' Pt.1
-GOIN' TO CHICAGO BLUES
-IN BLUES
-GEE BABY AIN'T I GOOD TO YOU
-LOSER'S BLUES
-LIFE'S HIGHWAY
-CRY THE BLUES
-OUT BLUES
-SINCE I FELL FOR YOU
-TELL HER I WAS FLYIN' Pt.2

DOWN HOME BLUES DEPARTMENT:
HERE ARE SOME GOOD DOWN HOME BLUES
OLDIES TO GET IF YOU CAN (SMILE!)
TULSA RED AND HIS TRIO:-JAM THAT
BOOGIE/BLUES AND MISERY-SWINGTIME 135
BIG CHIEF AND HIS TRIO:-POOR MAN BLUES
(C2027)/MR.RADIO ANNOUNCER(C2028)
-SITTIN IN WITH 530
CLARENCE LONDON:-ONE RAINY MORNING
MORNING/GOIN' BACK TO MAMA-FIDELITY
P3009
DAVID "PETE" MCKINLEY:- SHREVEPORT
BLUES (PM-1)/ARDELLE (PM-2)-GOTHAM 505
RED JOHNSON AND HIS ORCHESTRA:- MAMA
DOES THE BOOGIE (YB9402)/WEST COAST
BLUES (YB9399) -MERCURY 70141
****AND HERE'S ONE IN THE G&L DEPT.
She wails like Bessie Smith!!
MAMIE MILLER with HAL MITCHELL AND
HIS ORCHESTRA:-PUT YOUR BRAKES ON
PAPA(S-1158-S)-REGIS 6001-A/ reverse
is instrumental by Mitchell band.

Ed Kirkeby's (EDISON) California Ramblers

BY WOODY BACKENSTO and PERRY ARMAGNAC
From the files of ED KIRKEBY, RAY WILE and
the THOMAS A EDISON MUSEUM. The following
installment is a refinement of all previous
listings in this project. Much relevant
data from Mr. Wile has been added to this
research within the last few months. The
personnel and corroborating dates from Mr.
Ed Kirkeby's recording diaries plus the
statistical efforts of the Wile - Edison
team all ably coordinated by the Backensto -
Armagnac duo have made this work a model
in discographical craftsmanship.

WE COMPLETE THIS COMPILATION IN THIS ISSUE!!!
-LK

(CONTINUED FROM ISSUE 66)

PREVIOUS INSTALLMENTS HAVE APPEARED IN RR 47,48,49,55,56,
AND 58. ALL THESE ISSUES ARE STILL AVAILABLE AT THIS TIME

ALL EDISON(Ed) SIDES WERE ISSUED UNDER THE NAME OF THE
"GOLDEN GATE ORCHESTRA" UNLESS OTHERWISE STATED. ALL KNOWN
"TAKES" ISSUED ARE LISTED AFTER THE MASTER NUMBER. ALL
SIDES RECORDED IN NEW YORK CITY.

May 28, 1929 - Tuesday *label lists CALIFORNIA RAMBLERS
Ed Kirkeby(leader); Frank Cush, Fred Van Eps, Jr.(tp);
Carl Loeffler(tb); Pete Pumiglio, Sam Ruby, Harold Marcus
(reeds); Al Duffy, Joe LaFaro, Sidney Harris(vi); Chauncey
Gray(p); Tom Fellini(bjo,g); Ward Lay(b); Chick Condon(dm).
L) N925 A rej., B&C ok Ed 14005* I GET THE
BLUES WHEN IT RAINS -Kirkeby(vo)
V) 19221 A rej. B ok Ed 52610* " " " "
L) N926 A ok; B no record rec'd, C ok Ed 14016* WEDDING OF
THE PAINTED DOLL
V) 19222 A rej. B ok Ed 52602* " " " "
C) 16645(Taker?) Ed 5732* " " " "

June 4, 1929 - Tuesday *label lists CALIFORNIA RAMBLERS
same personnel except Michael Poverno(g) replaced Tom
Fellini(bjo/g), and drop LaFaro and Duffy(vi).
L) N938 AB rej., C ok Ed 14020* WISHING AND
WAITING FOR LOVE -Kirkeby(vo)

V) 19234 ABC rej. Unissued " " " "
L) N939 ABC rej. Unissued BROADWAY BABY DOLLS
V) 19235 A rej. B ok Ed 52610* " " " "

June 5, 1929 - Wednesday BILLY MURRAY(vo) & HIS MERRY
MELODY MEN

Ed Kirkeby(leader); Fred Van Eps, Jr.(tp); Carl Loeffler(tb)
Pete Pumiglio(reeds); Chauncey Gray(p); Tom Fellini(g);
Chick Condon(dm).

L) N942 ABC ok Unissued IF I'M WRONG, SUE ME
V) 19237 A rej. B ok Ed 52611 " " " " " "
L) N943 AC ok, B rej Ed 14014 I IN OLD
TIA JUANA
V) 19238 A rej.-ring worms, B ok Ed 52609 " " " "

June 5, 1929 - Wednesday ERMINE CALLOWAY
Research! Attention confusion!

L) N885(Remake of 5/8/29 session) FGH ok Ed 14024 WHAT DID
JA WANNA MAKE ME LOVE YOU FOR?

V) 19181(Remake of same date) F rej. G ok Ed 52617 " " " "
L) N944 ABC rej.; Unissued WHEN WE GET TOGETHER IN THE
MOONLIGHT
V) 19239 A rej. B ok Ed 52617 " " " " " "

(Anyone owning WHAT DID JA WANNA MAKE ME LOVE YOU FOR on
Edison 14024 or Ed 52617 and WHEN WE GET TOGETHER IN THE
MOONLIGHT on Ed 52617?????????!! We would like to know if
Ermine was accompanied by an instrumentation similar to
the one of Billy Murray. If anyone has the good fortune
to own both Billy Murray and Ermine Calloway items then
a definitive aural comparison can be undertaken.)

BUT HOLD THE BOAT, MEN! Ermine came back into the studios
again! and recorded the same titles on Monday, July 1, 1929

and this is way the ledgers looked for this date.
L) N991 ABC rej. Unissued WHEN WE GET TOGETHER IN THE
MOONLIGHT

V) files show no listing
L) N992 ABC ok Ed 14024 WHAT DID JA WANNA
MAKE ME LOVE YOU FOR?

V) files show no listing
comments from LK: It seems to appear that Ermine just could
not GET TOGETHER IN THE MOONLIGHT for Edison lateral cut
issue, but why do over WHAT DID JA WANNA MAKE ME....for
lateral issue when a supposed successful take(s) were ok
in the June 5th remake session??? Check your master numbers,
lads and see what you have. Now back to the Ramblers!(Cheerst!)

June 20, 1929 - Thursday JACK DALTON & THE 7 BLUE BABIES
Same personnel(6/5/29)with StanKing replacingCondon(dm)
L) N971 A rej., B&C ok. Ed 14030 I'M CUCKOO AGAIN
V) 19264 A ok, B rej Ed 52621 " " " "
L) N972 ABC ok Ed 14030 I DON'T WORK FOR A LIVING
V) 19265 A rej, B ok Ed 52621 " " " " " "

June 26, 1929 - Wednesday *label lists CALIFORNIA RAMBLERS
Ed Kirkeby(leader); Frank Cush, Fred Van Eps, Jr.(tp); Carl
Loeffler(tb); Pete Pumiglio, Sam Ruby, Harold Marcus(reeds);
Sidney Harris(vi); Chauncey Gray(p); Tom Fellini(g); Ward
Lay(b); Stan King(dm).
L) N980 A,C ok, B rej. Ed 14034* PAINTING THE
CLOUDS WITH SUNSHINE

V) 19271 A rej., B ok Ed 52622* " " " " " "
L) N981 A,B,C rej. Unissued TIP-TOE THRU THE TULIPS WITH
ME -Kirkeby(vo)
V) 19272 A ok, B rej.-ring worms.Ed 52629* " " " " " "

July 10, 1929 - Wednesday
Same personnel without Harris(vi)

L) N1011 A Rej.-buzzes; B rej. C rej -buzzy. Unissued SONG
OF THE BLUES - Kirkeby(vo)
V) 19286 A Rej.-weak; B rej.-false-machine off. Unissued (vo)
SONG OF THE BLUES-Kirkeby

L) N1012 A rej.-buzzes; B rej.-weak center; C rej.-buzz.
(Made over 7/23/29). SOMEDAY YOU'LL REALIZE YOU'RE WRONG
/Kirkeby(vo)
V) 19287 A rej., B hold Ed 52629 " " " " " "

July 12, 1929 - Friday BILLY MURRAY & GLADYS RICE
Ed Kirkeby(leader); Carl Loeffler(tb); Pete Pumiglio
(reeds); Chauncey Gray(p); Tom Fellini(g); Ward Lay, plus
extra bass(b); Chick Condon(dm)
L) N1018 A,B,C, rej.-buzzes(Made over 7/24/)
THAT'S YOU BABY

V) 19292 A ok, B rej.(Made Over 7/24/29) Unissued At First
THAT'S YOU BABY

Ed.note: We use the words"Unissued At First", because this
is what happened at the 7/24 remake session

July 24, 1929 - Wednesday BILLY MURRAY & GLADYS RICE
We are not clear whether or not a Kirkeby Ramblers contin-
gent was employed for this remake. Can you clarify this,
Mr.Kirkeby?

L) N1018(Remake of 7/12/29 sess.) F rej.-weak, G rej.weak,
H rej.-bad. THAT'S YOU BABY Unissued
V) 19292 (Remake of 7/12 sess.) F,G rej. "A" finally
accepted(of 7/12) and issued on Ed 52642,

Now back one day to July 23, 1929

July 23, 1929 - Tuesday
Ed Kirkeby(leader); FrankCush,Fred Van Eps,Jr.(tp); Ted
Raph(tb); Pete Pumiglio, Sam Ruby, Harold Marcus(reeds);
Chauncey Gray(p); Tom Fellini(g); Ward Lay(b); Stan King(dm)
L) N1035 A&B never came in; C-rej.-weak(changed to ok-weak);
Unissued SONG OF THE BLUES

V) 19311 A&B rej.-weak; Unissued SONG OF THE BLUES
L) N1012(Remake of 7/10/29 sess.) FGH ok(H-scroll damaged)
Ed 14055, SOMEDAY YOU'LL REALIZE YOU'RE WRONG
V) NO VERTICAL REMAKE /Kirkeby(vo)
L) N1034 A rej.-bad,weak; B rej.; C rej.-weak;TIP-TOE THRU
THE TULIPS WITH ME Unissued

August 1, 1929 - Thursday *label lists CALIFORNIA RAMBLERS
Ed Kirkeby(leader); Fred Van Eps, Jr., Chelsea Quealey(tp);
Carl Loeffler(tb); Pete Pumiglio, Sam Ruby, Harold Marcus
(reeds); Chauncey Gray(p); Tom Fellini(g); Ward Lay(b); Stan
King(dm).

L) N1053 A,B,C ok Ed 14045* SONG OF THE BLUES-Phil Dewey(vo)
V) 19329 A rej., B ok. Ed 52638* SONG OF THE BLUES " " " "
L) N1054 A,B,C, ok Ed 14045*BROKEN IDOL
V) 19330 A rej.; B ok Ed 52638*BROKEN IDOL

August 6, 1929 - Tuesday JACK DALTON & 7 BLUE BABIES
Ed Kirkeby(leader); Fred Van Eps, Jr.(tp); Carl Loeffler(tb);
Pete Pumiglio(reeds); Chauncey Gray(p); Tom Fellini(g); Ward
Lay(b); Stan King(dm) JACK DALTON is JACK KAUFMAN(vo)
L) N1059 A ok, B,C Ed 14047 MY WIFE IS ON A DIET
V) 19334 A,B,C-rej.-blasty Unissued " " " "
L) N1060 A ok, B,C- Ed 14047 BESSIE COULDN'T HELP IT
V) 19335 A rej., B ok. Unissued " " " " " "

August 22, 1929 - Thursday *label lists CALIFORNIA RAMBLERS
Ed Kirkeby(leader); Tommy Gott, Chelsea Quealey(tp); Carl
Loeffler(tb); Pete Pumiglio, Sam Ruby, Harold Marcus(reeds)
Chauncey Gray(p); Tom Fellini(g); Al Weber(b); Stan King(dm)
L) N1083 A ok, B ok-ext.noise, C rej. Ed 14064*THE MOONLIGHT
MARCH(vo.refr)

L) N1084 ABC ok ED 14064*AIN'T MISBEHAVIN'

September 9, 1929 - Monday ERMINE CALLOWAY(vo); 7 BLUE BABIES
Ed Kirkeby(leader); Fred Van Eps, Jr.(tp); Carl Loeffler
(tb); Pete Pumiglio(reeds); Chauncey Gray(p); Tom
Fellini(g); Stan King(dm)

L) N1122 A rej.-too weak, B ok, C ok-bad blind Ed 14071
IS NICE, LIKE THIS
L) N1123 A,B,C, ok Ed 14071 WHY CAN'T YOU LOVE THAT WAY?

September 13, 1929 -Friday *label lists CALIFORNIA RAMBLERS
Ed Kirkeby(leader); Frank Cush, Fred Van Eps, Jr.(tp); Carl
Loeffler(tb); Pete Pumiglio, Sam Ruby, Harold Marcus(reeds);
Sidney Harris, Bruce Yantis(vi); Chauncey Gray(p); Tom
Fellini(g); Ward Lay(b); Stan King(dm) -possible extra men
L) N1128 A,B,C, ok Ed 14072*WHEN YOU'RE COUNTING THE STARS
ALONE -(vo refr.)
L) N1129 A,B,C ok Ed 14072*PRETTY LITTLE YOU

September 20, 1929-Friday JACK DALTON(vo) & 7 BLUE BABIES
Ed Kirkeby(leader); Fred Van Eps, Jr.(tp); Carl Loeffler(tb);
Pete Pumiglio(reeds); Chauncey Gray(p); Tom Fellini(g);
Herb Weil(dm)

L) N1143 A ok, B ok-best, C ok weaker Ed 14081 COLLEGIATESAM
L) N1144 A ok, B ok-weaker -factory rept. -scroll injured,
C-ok Ed 14081 I'M KEEPING COMPANY NOW

September 26, 1929-Thursday
Ed Kirkeby(leader); Angie Rattiner, Fred Van Eps, Jr.(tp);
Carl Loeffler(tb); Pete Pumiglio, Sam Ruby, Harold Marcus
(reeds); Chauncey Gray(p); Tom Fellini(g); Ward Lay(b); Stan
King(dm).

L) N1161 A,B,C rej. Unissued HARD TO GET
L) N1162 A,B,C, ok Ed 14087 LOVE AIN'T NOTHING BUT THE
BLUES

October 9, 1929 - Wednesday *label lists CALIFORNIA RAMBLERS
Ed Kirkeby(leader); Tony Gianelli, Fred Van Eps, Jr.(tp);
Glen Miller(tb); Pete Pumiglio, Paul Mason, Rudy Lodovay
(reeds); Sidney Harris, Joe LaFaro(vi); Chauncey Gray(p);
Tom Fellini(g); Ward Lay(b); Stan King(dm)

L) N1193 A,B,C ok(C loudest) Ed 14083 LADY LUCK
(Smith Ballew Trio -vo)
L) N1194 A rej. blind, B ok, weak, C ok loudest
Ed 14083*AREN'T WE ALL?(SmithBallewTrio
-vo)

LEGEND:
N925 B Ed 14005: Needle Cut Lateral Master Number & Take
with Catalog number
19221 B Ed 52610: Vertical Master Number & Take with
Catalog number
16645 Ed 5732: Cylinder Control or Master Number
with Catalog number

ABBREVIATIONS: L)Lateral(NeedleOut); V)Vertical(Hi11&dale)
C)Cylinder



HENDERSONIA
Walter C. Allen

Let us continue our study of the takes used on
various microgroove releases of Fletcher Henderson
recordings.

Ace of Hearts (Eng.) AH-61: FLETCHER HENDER-
SON - 1934. This 12-inch LP, a model of order
and completeness, couples the twelve titles recorded
by Decca in 1934, in their exact order of recording
and with no omissions! I have never located any
alternate takes of any of the Decca titles, although
I once heard a rumor that two versions of MEMPHIS
BLUES (38605; mine is take -B) exist. The LP uses
the same takes as my copies of the Deccas, in all
cases. Note that some copies of certain Deccas
have no take letter after the matrix number; these
are the same in all cases tested so far, as copies
with letter takes. A copy of MEMPHIS BLUES
(Decca 158) with matrix 38605-A would probably
be a true alternate, but one with only 38605 might
or might not. If anyone has a copy with take -A,
let me know.

Folkways FP 69 - JAZZ, Vol. 8 - BIG BANDS
BEFORE 1935.

This 12-inch LP contains four Henderson tracks,
and they have been aurally compared with the
originals with the following results:

COPENHAGEN - dub of matrix 13928, from Vo.
14926; different from alternate take 13929.
MONEY BLUES - dub of matrix 140616-1, from
Co 383-D; different from the rare alternate
take -2.

JACKASS BLUES - dub of the Columbia 654-D,
different version than the Harmony 166-H.
DOWN SOUTH CAMP MEETING - same as my
Decca 213.

O.F.C. stands for ONLY FOR COLLECTORS, and is
a series of bootleg ten-inch LPs apparently pressed
in Argentina.

OFC-11 - FLETCHER HENDERSON, Vol. 1 - This
has eight Vocalion - Brunswick titles including the
very rare BABY WON'T YOU PLEASE COME HOME/
SOME OF THESE DAYS from Vocalion 1079. The
only possible alternates are HOP OFF, from Br 4119,
not the Columbia or Paramount versions, and
FIDGETY FEET, from take 26, Br 3521, not the
rarer take 25, Vo 1092.

OFC-23 - FLETCHER HENDERSON, Vol. 2 - This
has eight Columbia titles, the only one for which
alternates exist being MONEY BLUES (again from
140616-1, the commoner take.)

OFC-29 - THE DIXIE STOMPERS - This has eight
of the Harmony titles, the only one for which
alternates exist being JACKASS BLUES (dubbed
from 141959-2). Take -3 also exists on Harmony,
and is different.

The Dixie Stompers' JACKASS BLUES is also on
Fontana (E) TFL-5123 and Fontana (Cont) 682 073
TL NOTHIN' BUT THE BLUES. I don't know
whether it corresponds to take -2 or take -3. If
any reader owns this record but cannot compare it
with an original, I will send tapes of both takes for
comparison.

R.C.A. Victor (E) RD-7598 is a 12-inch LP with
eight Henderson titles on one side, the reverse
being by King Oliver. Three of the titles are
known to exist as alternates: ST. LOUIS SHUFFLE

is from take -1 ("X" LVA-3013 and HMV DLP-1066)
and different from take -2 (Vi 20944) and take -3
(BB 10246). VARIETY STOMP is from take -1
("X" and HMV LPs) and different from take -2 (BB
10246) and take -3 (Vi 20944). SUGAR FOOT
STOMP is from take -2 ("X" and HMV LPs) and
different from take -1 (Vi 22721 and BB reissues).

RCA Victor LPV-501 - BODY AND SOUL: A JAZZ
AUTOBIOGRAPHY - COLEMAN HAWKINS - This
12-inch LP Victor's present Vintage series contains
three Henderson tracks which feature Hawkins.
According to the sleeve, these are: ST. LOUIS
SHUFFLE, take -3; SUGAR FOOT STOMP, take -1,
and HOCUS POCUS, take -1. I have not had a
chance to compare these with copies with known
takes, and if anyone can do so, I would appreciate
hearing whether the sleeve designations are cor-
rect as to take numbers.

RBF 3 is a Folkways record, dealing with New York
jazz, I believe. I have only seen a review of this
record, which lists Henderson's SUGAR FOOT
STOMP as one of the titles. I would appreciate
hearing which Henderson version this is (1925
Columbia; 1931 Columbia, 2 takes; Victor, 2
takes; Melotone; Crown.).

Info. to W.C. ALLEN, P.O.Box 501, STANHOPE N.J.

FILLING IN DISCOGRAPHICALLY(cont'd from p.7)

SOUTHERN RAG-A-JAZZ BAND

research from John Randolph of Fulton, Missouri

There still seems to be some confusion about the
personnel of this white band. Perhaps the follow-
ing quotation from a 1923 Conn. pamphlet will
settle the matter once and for all:

"The Southern Rag-A-Jazz Band, all students
of the University of Nebraska, received an offer
from London, England, where they played
during 1921-22, which engagement filled with
glory. They are fully equipped with Conns by
the Ross P. Curtis Co. of Lincoln, the Conn
agents. Personnel: Gale Grub - piano; Bert
Reed-trombone and manager; E.D. Cressell-
violin; Donville Fairchild-banjo; Harold
Peterson - saxophone; and A.H. Schmidt -
drums."

An accompanying picture, taken for Rector's
London, shows the band to be clearly a white
group (for other info. see discog in Rust, p.609
(new edition J.R. (A-Z)).

(from editor LK): Here is a follow up on Mr.
Randolph's research:

JULY 28, 1922 - N.Y. CLIPPER
P. 28 - Edward G. Cressell and his original
RAG-A-JAZZ BAND are at present appearing at
the Capital Beach here (Lincoln, Nebraska). They
arrived recently from a 6 month stay in London.
Personnel: Harold Peterson, Gayle Grubb, Edward
Cressell, Robert LeRoy, Leo Daugherty, Donville
Fairchild & Floyd Schulty.

More from John Randolph:

THE WANDERERS (re: Rust-J.R. 1922/42, p.578)

Rust's guess that this band might be the Ocie
Stockard band under another name is not a bad
one, but it happens to be wrong. Some years ago
Knocky Parker told me that this was his first
recording and that it was made with a group that
later became the nucleus of The Light Crust
Doughboys. Knocky gave the following personnel:
Marvin Montgomery, vln; Dick Reinhart, clt; Fred
Casseres, gtr; Bert Dodson, bjo; Hollis
tpt; Knocky Parker, pno. I know that Montgomery
plays banjo now, but Knocky was quite explicit
about his playing violin on these sides.

Incidentally, Knocky probably does not appear
on the Light Crust sides before June 12, 1937, nor
after June 14, 1939.

LEMUEL TURNER

Query from Geo. Blacker, Ticonderoga, New York.

Do you know anything at all about this record
and the guy who made it:

Victor 21292 -
a(41863-2); "Way Down Yonder Blues"
b(41864-1); "Tramp Waltz" (Turner)
Lemuel Turner, steel guitar soli

Victor Master Book gives "a"
(Rust)

WELKABILLA
data from staffer John Steiner, Chicago, Illinois

In the latest '20's Lawrence Welk came into the Midwest from his Dakota' base and proved acceptable to the German waltzers and Polish polka-ers around Wisconsin. He was recorded by Paramount and issued on Broadway:

LAWRENCE WELK

Thrill Me L 949-27 Smile Darn Ya Smile L 950-1
(Davidson-Watkins) (O'Flynn-Meskill-Rich)
Broadway 1462

voc. Frankie Sanders (on Smile)

FRANKIE SANDERS (Welk Tie-in??)

I Surrender Dear L 953-2 Broadway 1467
(Barris-Clifford)

(Editor note from LK): John! We have a 'hot' Welk instrumental item (c. 1929) on Gennett and it's mighty jazzy for Welk.

LAWRENCE WELK'S NOVELTY ORCH.

Doin' The New Low Down - Gnt. 6697-B/rev; Pat Dollohan Orch. Who is the 'hot' clary, piano, Tp and accordion?

GLADYS KEEP

from LK
Gladys is a good blues torcher, but Dad! The accompaniment is red hot tremendous. Who is the blazing hot trumpet who just wears the record white with his searing solos? Gladys Keep - Cabaret Singer with Rudolph Dunbar and the African Polyphony.
AR 3099-1 Regal Zonophone MR 1531 St. Louis Blues
AR 3098-1 Regal Zonophone MR 1531 Dinah

Where was this recorded?? Also fine hot solos by clarinet and sax!! Who they??

"DOC" RANDO

(From Charles Carey, USS Annapolis, Fleet PO, NYC)

I thought the readers of your "Reminiscing in Tempo" column might be interested in knowing what has become of Arthur ("Doc") Rando, who was in Bob Crosby's sax section in the early 40's. I saw Doc, who is now indeed a M. D., in Monterrey, Nuevo Leon, Mexico, a couple of months ago.

Dr. Rando is a cardiologist and teaches medicine at the medical school of the University of Nuevo Leon. He is also a member of the Club de Jazz de Monterrey and a regular siter-in on alto, clarinet, and flute, at the Club's jam sessions.

THEME SONGS (re: RR 60)

letter from Jack Morgan, Van Nuys, California
Dear Mr. Steiner,

My wife gave me all the available back issues of Record Research for Christmas and they were certainly great. I especially enjoyed the Theme Songs compiled by you and Barrie Thorpe. Just on the chance that you would like further information, I can tell you about the following bards: I played piano on a road tour with Al Kavelin in the early 40's and he used "I Give You My Word" for his theme. He had recorded it on Okeh 5734.

About 1952 I played second piano with Joe Reichman and our closing theme was a tune he had written entitled "Little Thoughts." The orchestra had recorded it on Victor 27975.

In a magazine called Bard Leaders for May 1946 it states that Milt Herth's theme is "Dance of the Gremlins."

My 15 year old son, Cody, and I enjoy the Record Research very much and are chagrined it took us so long to discover it. Cody is a real bug on Dick Robertson and just sent a discography he compiled on the Robertson Decca records to Jazz Journal in the hope it will be published. I think that's a great hobby for a boy.

WANTED: THE FOLLOWING BLUES RECORD
AT BY SWEET PEAS: VI 23361
ONCE LEAVING YOU BABY/ DAY-BREAKING BL
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CONTACT RECORD RESEARCH.

continued from Issue 23 and 72, 73

DECCA HILL BILLY RECORDS

- 5903 (Will You Always Love Me Darling Carlisle Bros.
(Somewhere Somebody's Waiting for You-Vocal
5904 (No One to Kiss Me Goodnight Johnny Marvin
(As Long as I Live-Voc. Johnny Marvin
5905 (South Texas Jim Lewis & Lone Star Cowboys
(Love Has Been the Ruin of a Many Young Maid
5906 (New Worried Mind-Vocal Roy Rogers
(Melody of the Plains-Vocal Roy Rogers
5907 (She Won't Be My Little Darling Delmore Bros.
(Broken Hearted Lover-Vocal Delmore Bros.
5908 (Time Changes Everything Roy Rogers
(Yesterday-Singing with String Band Roy Rogers
5909 (Too Late Jimmy Wakely & Rough Riders
(Poor Little Rose Jimmy Wakely & Rough Riders
5910 (I'm Glad I Met You-After All Ernest Tubb
(Please Remember Me-Vocal Ernest Tubb
5911 (He Rescued Me-Vocal Parker Quartette
(It Won't Be Long-Vocal Parker Quartette
5912 (Mary, the Prairie and I Jim Lewis & Cowboys
(Hill Billy Bill Texas Jim Lewis & Cowboys
5913 (A Dollar's All I Crave-Voc. Carlisle Bros.
(Three Women to Every Man-Voc. Carlisle Bros.
5914 (Just Forget-Wz Leon's Lone Star Cowboys
(Truly I Promise to Love You Lone Star Cowboys
5915 (We'll Soon Be Done with Troubles and Trials
(Look Away to Jesus-Voc. Royal Quartette
5916 (Life Won't Be the Same Roy Rogers
(Wondering Why-Voc. with String Band Roy Rogers
5917 (Please Don't Talk about Me When I'm Gone
(Lonely Heart of Mine Ross Rhythm Rascals
5918 (Will You Be True to Me J. Wakely & Riders
(I Wonder Where You Are Tonight-Singing
5919 (Chime Bells-Vocal Ozark Boys
(Everybody Gets a Letter But Me Ozark Boys
5920 (You'll Love Me Too Late-Voc. Ernest Tubb
(Last Night I Dreamed-Vocal Ernest Tubb
5921 (Flag That Train-Voc. Carlisle Brothers
(Go and Leave Me if You Wish to-Vocal
5922 (The Hills of Old Wyoming-Voc. Tex Ritter
(A Melody from the Sky-Voc. Tex Ritter
5923 (I'm the Last of the Texas Rangers Prairie Seren
(I'll Remember You Love in My Prayers-Vocal
5924 (Singin' in the Rain-FT VC Lawrence O.
(Dinah-FT VC Brian Lawrence & Hot Five
5925 (When It's Time for the Whip-Poor-Will to Sing
(Will You Be Lonesome Too? Delmore Brothers
5926 (I'm Sorry Now-Vocal Jimmie Davis
(Some Other Man-Vocal Jimmie Davis
5927 (Rain-Rain-Polka Viking Accordion Band
(Motor Boat Waltz Viking Accordion Band
5928 (Ben Wheeler Stomp Leon's Lone Star Cowboys
(Tiger Rag-FT Leon's Lone Star Cowboys
5929 (All the Good Times Are Past and Gone Ozark Boys
(I Hear the Ozark Mountains Calling Me-Vocal
5930 (Shine-FT VC Brian Lawrence & Hot Five
(Somebody Stole My Gal-FT VC Lawrence Five
5931 (We're Living for Jesus Parker Quartette
(After the Rain-Vocal Parker Quartette
5932 (It Makes No Never Mind-Voc. Red Foley
(Montana Moon-Singing with Inst. Red Foley
5933 (You Took My Sunshine with You-Voc. York Bros
(Speak to Me Little Darling-Vocal York Bros.
5934 (I Know What It Means to Be Lonesome Pete Cassell
(Why Don't You Come Back to Me-Voc. Pete Cassell
5935 (A Message from Home Christine and the Rangers
(Whispering Friends Christine and the Rangers
5936 (Be Honest with Me-Vocal Red Foley
(Ridin' on a Rainbow-Vocal Red Foley
5937 (I'll Be Back in a Year-Voc. Red Foley
(Where the Mountains Meet the Moon Red Foley
5938 (I Cared for You More Than I Knew Ernest Tubb
(Swell San Angelo-Vocal Ernest Tubb
5939 (Cool Water-Vocal Sons of Pioneers
(So Long to the Red River Valley-Vocal
5940 (Too Late-Vocal Jimmie Davis
(There's an Old-Fashioned House on a Hillside
5941 (They Drew My Number-Voc. Sons of the Pioneers
(A Love That Ended Too Soon Sons of the Pioneers
5942 (Be Honest with Me Jimmy Wakely & Rough Riders
(Won't You Remember Jimmy Wakely & Rough Riders
5943 (Got Ramblin' and Gamblin' on My Mind York Bros
(Naggin' Young Woman-Vocal York Bros.
5944 (I Don't Care Anymore-Vocal Red Foley
(Old Ship-Vocal Red Foley
5945 (My Little Georgia Rose Doc Hopkins
(Fate of the Battleship Maine Doc Hopkins
5946 (Ida Red-Singing with String Band Shelton Bros.
(South-Singing with String Band Shelton Bros.
5947 (I'll Be Waiting for You, Darlin' Patsy Montana
(Shy Anne from Old Cheyenne-Voc. Patsy Montana
5948 (I'm Sorry That We Said Goodbye
(Whatcha Know Joe Johnny Lee Wills & Boys
5949 (New It Makes No Difference Now
(Tulsa Twist Dickie McBride & Village Boys
5950 (Don't Ever Leave Me Alone Buddy Jones
(Red Wagon-Singing with String Band
5951 (Take Me Back to Texas Hall & Texas Vags.
(Wednesday Night Leaford Hall & Texas Vags.

- 5952 (They're at Rest Together Callahan Bros.
(Sweet Thing-Voc. Callahan Bros.
5953 (Draft Board Blues Cliff Bruner & Boys
(Tequilla Rag-String Band Cliff Bruner & Boys
5954 (Freight Train Blues-Voc. Pete Cassell
(St. Louis Blues-Voc. Pete Cassell
5955 (I'll Be True to the One I Love Jimmie Davis
(My Mary-Singing with Inst. Acc. Jimmie Davis
5956 (I Want to Be a Cowboy's Sweetheart-Voc.
(I'll Keep on Wishing for You Patsy Montana
5957 (I Wonder What I'm Goin' to Do
(Too Long Johnny Lee Wills & His Boys
5958 (Walking the Floor over You Ernest Tubb
(I'm Missing You-Voc. Ernest Tubb
5959 (You Don't Love Me Anymore Rice Bros.' Gang
(My Carolina Singing Girl Rice Bros.' Gang
5960 (Rio Grande Floyd Tillman & Playboys
(I've Learned My Lesson Now Tillman Playboys
5961 (Sun Has Gone Down on Our Love Bruner Boys
(Let Me Smile My Last Smile at You Bruner Boys
5962 (A Rose and a Prayer-Vocal Red Foley
(I Ain't Lazy I'm Just Dreamin' Red Foley
5963 (There's a Long, Long Trail Sons of the Pioneers
(Lonely Road of Mexico Sons of the Pioneers
5964 (Who's Gonna Cut My Baby's Kindling Shelton Bros.
(Rompin' and Stompin' Around Shelton Bros.
5965 (Singin' Steel Blues D. McBride & Village Boys
(Goodbye to the Blues McBride & Village Boys
5966 (The Prisoner's Song Jimmie Davis
(I Told You So-Vocal Jimmie Davis
5967 (Gonna Change My Business All Around Buddy Jones
(Mean Hangover Blues Buddy Jones
5968 (Trailing Arbutus Christine & Rangers
(A Voice in the Valley Christine & Rangers
5969 (Do I Really Deserve It from You Wills & Boys
(Devil's Blues Johnny Lee Wills & Boys
5970 (Precious Jewel-Vocal Delmore Brothers
(Gospel Cannon Ball-Vocal Delmore Brothers
5971 (Railroad Boomer Rice Brothers' Gang
(Do You Rice Brothers' Gang
5972 (I'm Gonna Have a Cowboy Weddin'
(Sunny San Antonio Patsy Montana & Parners
5973 (I'll Never Let You Go J. Wakely & Rough Riders
(There Ain't Gonna Be No Me Wakely & Rough Riders
5974 (My Time Will Come Someday Cliff Bruner & Boys
(Jessie's Sister-String Band Cliff Bruner & Boys
5975 (Love Me Easy (Or Leave Me Alone) Shelton Bros.
(Old Fashioned Locket Shelton Bros.
5976 (I Wonder Why You Said Goodbye Ernest Tubb
(Mean Mama Blues-Vocal Ernest Tubb
5977 (My Love Went Without Water Sons of Pioneers
(You Don't Love Me But I'll Always Care-Voc.
5978 (I Hung My Head and Cried-Voc. Jimmy Davis
(Just Because of You Little Girl Jimmy Davis
5979 (That Little Kid Sister of Mine Wakely & Riders
(When I Take My Vacation in Heaven
5980 (Answer to You Are My Sunshine Rodik Twins
(Did You Ever Go Sailing Rodik Twins
5981 (Nobody-Vocal with Inst. Acc. Red Foley
(Ridin' Home-Voc. with Inst. Acc. Red Foley
5982 (It's Been a Long Long Time Tillman & Playboys
(All Because of You Floyd Tillman & Playboys
5983 (Kitty Wells-Vocal with Guitar Doc Hopkins
(Bad Companions-Voc. with Guitar Doc Hopkins
5984 (Honey, Don't Turn Me Down Buddy Jones
(What Is Life Lived Alone Buddy Jones
5985 (Memories of You Dear Johnny Lee Wills & Boys
(Milk Cow Blues Johnny Lee Wills & Boys
5986 (Don't Be Blue, Little Pal, Don't Be Blue-Voc.
(I'm Trusting in You-Vocal Roy Rogers
5987 (A Gay Ranchero-Vocal Roy Rogers
(Down by the Old Alamo-Vocal Roy Rogers
5988 (On the Banks of the Sunny San Juan Eddie Dean
(When It's Harvest Time in Peaceful Valley-Voc.
5989 (Pay Me No Mind-Vocal Jimmy Davis
(I'm Knocking at Your Door Again-Voc. J. Davis
5990 (Old Fashioned Hoedown Texas Jim Lewis & Cowboys
(Pretty Quadroon Texas Jim Lewis & Cowboys
5991 (After Tomorrow Jimmy Wakely Rough Riders
(Gone and Left Me Blues Wakely Rough Riders
5992 (Waltz Me Around Again Willie Cindy Walker
(Don't Talk to Me About Men-Voc. Cindy Walker
5993 (I'll Always Be Glad to Take You Back Ernest Tubb
(My Rainbow Trail-Vocal Ernest Tubb
5994 (You Broke My Heart, Little Darlin' Sons of Pioneers
(When the Moon Comes Over Sun Valley-Vocal
5995 (Truck Driver's Coffee Stop Jimmy Wakely
(Froggy Went a-Courtin'-Voc. Jimmy Wakely
5996 (I Just Can't Go-Voc. Shelton Brothers
(Sittin' on Your Doorstep-Voc. Shelton Brothers
5997 (Don't Bite the Hand That's Feeding You Jimmy Wakely
(Little Sweetheart (I Miss You)-Voc. Jimmy Wakely
5998 (A Jealous Woman Won't Do-Vocal Callahan Bros.
(John Henry-Vocal Callahan Bros.

TO BE CONTINUED

RECORD RESEARCH

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286 Caldon Wedding Day/FOOL 44659N
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